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A TRAINING COURSE IN EFFECTIVE SPEAKING

A. TRAINING COURSE
IN
Effective Speaking

by

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BOOK I

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I

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FOREWORD

HERE IS A COMPLETELY NEW and different training program for men and women who want to be better speakers.

Theory and traditional approach have been eliminated. Yet the training method used is absolutely practical and tested. Broad experience with the program has shown that anyone with normal speaking ability can make dramatic improvement in a matter of hours—or days—depending upon the amount of time devoted to learning.

Unique is the fact that the program is taught with the aid of seven records, with fifty-seven training exercises, cut by a professional public speaker. Ten hard-hitting chapters are keyed in with the recordings to guide development and to enable the learner to measure his progress. Additional supplementary aids are included throughout the program which help insure maximum improvement.

The whole concept of what makes a good speaker receives different treatment, too. This training program—and a training program it is—concerns itself almost solely with the elements of expression which are used by professional speakers, actors, radio announcers, and the like. These elements have been analyzed, isolated, and then simplified. There are no

FOREWORD

tongue-twisting exercises or lengthy dissertations on how to develop confidence. The authors feel that the tongue-twisters belong to the bygone age of elocution and that confidence can really be attained only through knowledge of what is correct. As a result, this training program is actually a battery of techniques on how to sound better.

All of the training is down to earth and easy to apply. It is accomplished through: (1) explanation and discussion of each technique; (2) technique demonstrations on records; and *most important* (3) practical application of all the techniques by the learner. Even the training exercises are largely taken from newspapers and magazines because this is the language which people use in their everyday speech. In this manner, maximum development is achieved in a minimum amount of time.

The program serves a dual purpose. It will not only help a person become a good public speaker, but it will also enable him to express himself effectively in business and social situations. It is so designed that it can be self-taught, studied together in groups without instruction other than that contained in the program, or it can be presented by an experienced instructor using it as a basic text.

This new method is not experimental. The program was written for publication because such outstanding results were obtained when its authors presented similar material to several groups of businessmen both at special conferences as well as during in-plant training sessions.

A Training Course in Effective Speaking is the result of the authors' combined experiences—experience in research, reading, analyzing the techniques used by radio announcers and actors, consulting with professional public speakers,—and finally, successfully training others!

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A TRAINING COURSE IN EFFECTIVE SPEAKING

“All meanings, ideas, intentions, desires, emotions, items of knowledge are embodied in speech, are rooted in it and branch out of it. He who misappropriates, misapplies, and mismanages speech, mismanages everything.”

The Laws of Manu
(Ancient Philosophy)
1200 B.C.

INTRODUCTORY

GENERAL

Your speaking voice is one of the key elements of your personality. A flat, colorless voice usually makes a poor first impression on others. The monotonous voice suggests a dull personality, the grating voice a nervous person, the quaking voice an unsure person, and so on. This has nothing to do with dialect or accent. We can hear fine, pleasing voices every day on the radio from every part of the country. We accept them in spite of accent—often enthusiastically.

This is true because such voices usually contain all the elements of well-modulated variety. When these voices speak of “ham and eggs,” it is not in the same way as “war and peace.” In fact, every idea is expressed with different inflection and meaning by the professional. This is not so with the average person.

A Training Course in Effective Speaking, then, is designed to help the average person use the techniques of the professional with certainty and finesse.

We are going to study techniques which every good speaker uses. You may not have identified these elements of good

expression but you have been favorably impressed with them. Every time you listen to a professional speaker you hear him change pitch levels, use force, pronounce words correctly, and put to use some or all of the techniques which are emphasized in this program.

Most of us have difficulty isolating the basic principles of any art even though we may have been closely associated with skilled experts in that art. In this program we have isolated, for purposes of personal development, the basic techniques in the field of expression. Properly applied, their usage will bring speech development to the learner in the shortest possible time.

THE PLAN OF ACTION

The best of speeches can suffer immeasurably at the hands of one who is poor in expressing himself. We are, therefore, concentrating on better expression and the building of good speaking skills.

It should be recognized at the outset that no one is perfect in speaking. There always seems to be a better way of saying things. As is often said, "Speakers usually make not one talk but three—the one they plan to make, the one they make, and the one they wish they had made." Through analysis, study, and practice of the techniques in this program, much of the frustrated hindsight of the speaker can be eliminated. He will be able to do a quality performance with any kind of material, whether it is read, developed from an outline, or given extemporaneously.

Actually, this program is a kit of tools which will aid your speech development. These tools include: (1) the two volumes on special techniques, which comprise the training program proper plus a chapter of supplementary exercises; (2)

seven records which are keyed in with the program; and (3) a Funk and Wagnalls *New Desk Standard Dictionary*.

Start out by reading the training books. As you progress, you will see exercises followed by references and directions to play the recordings. Follow these directions. Each record is numbered and has one or more listening exercises. Play them as indicated in the text.

Since proper pronunciation is of such great importance to speech, the Funk and Wagnalls *New Desk Standard Dictionary* has been made part of the program. Following Chapter II, on Pronunciation, you are expected to use it as an aid to all of your training.

In addition, there is a chapter of Supplementary Exercises which contains variations of all the exercises which you will use in the program proper. They are designed for further practice on each of the basic speaking techniques. For best results, they should be given just as thorough attention as the recorded exercises.

It is impossible to practice too much. For best learning, however, practice periods should be spaced so that sufficient time is allowed for the techniques to "sink in." These learning periods are important; for as one progresses the program becomes more difficult, and more time may be needed to master each technique. It is always gratifying to the learner to find that a technique with which he has had difficulty suddenly becomes a part of him.

The program is not an end in itself and should be supplemented by practical application on every opportune occasion—in conversation, when using the telephone, and through regular speeches at clubs, lodges, business meetings, and the like. Consider every opportunity to talk as an opportunity for your personal development in effective expression.

PATTERN OF THE PROGRAM

Now that we have examined the plan of action of the training program, let's look briefly at each speaking technique and see why it is a subject of our study. Mastery of any one of these techniques will make you a more effective speaker. Facility in using all of them will make you an exceptional speaker.

ATTITUDES

Many a speaker gets completely out of phase with his audience because of his own attitude. We are reminded of the old saying: "What you are speaks louder than what you say." We must be able to develop and use attitudes which are genuine, and therefore a part of us, if we are to avoid being considered shallow, overbearing, deceitful, and the like. Attitudes can be developed which will express our genuine inner feelings, but like any other skill they are developed through practice and continued attention to the way in which our words affect others. In Chapter I, we shall learn some ways and means of developing desirable attitudes.

PRONUNCIATION

We do not develop good speech habits by "doin' what comes natcherly." The most natural thing in the world is for people to mispronounce words. It cannot be expected that 140 million people in the United States will pronounce the words in the English language in the same way. Because of tendencies to deviate from any set standard of pronunciation, it is necessary that the effective speaker adhere to those

standards which are generally considered to be correct. But most important, proper pronunciation is more melodious, attention-getting, and meaningful than localisms or mispronunciation. Good pronunciation brings variety to our speech and is also a distinguishing characteristic of the polished speaker. For these reasons, we shall concentrate on the proper pronunciation of words in Chapter II.

READING FOR MEANING

Many people stand in awe of the printed page. Words, sentences, and paragraphs are used only to express ideas. There are several ways of reading any kind of written material. There are special techniques that can be used to make any kind of material more meaningful. All of our work on the interpretation of material is based on the fact that some people speak more effectively than others. We shall learn to analyze materials of any type from the standpoint of reading for more effective meaning. Chapter III is devoted to this development.

USE OF THE PAUSE

Beginning speakers, as well as experienced speakers, often forget to be slow and deliberate in their delivery when the occasion demands it. For the most part, speakers try to speak as many words as possible per minute and forget that ideas do not always mean as much to a group as they mean to the speaker. It takes time for people to learn new things, and the pause is an effective technique for emphasizing ideas. There are many kinds of pauses and several uses for them. The various types of pauses and the purpose each serves are described in detail in Chapter IV.

USING PITCH CHANGES

People ordinarily vary the pitch of their voices to match their moods, feelings, and other emotional reactions. The boy who yells "Ouch!" when he gets hurt, certainly raises the pitch level of his voice. The boss who raises his voice when he is angry uses many pitch changes. The ladies' bridge club usually maintains an atmosphere which is shot through with rippling voices which range the musical scale from one end to the other. It is interesting to note that the boy, the boss, and the clubwomen are likely to forget about pitch changes and speak in a monotone when addressing a group. Pitch changes lend color to the voice and can be learned mechanically. Ear training of the type taught in Chapters V and VI will be extremely helpful in developing ability to change pitch. This is a technique that can be understood and used readily by everyone. Mastery of it is essential to the proper presentation of all types of speech material.

FORCE CHANGES

Speaking requires the use of much energy. As with other arts, ease of performance is indicative of accomplishment. The actor whose performance seems entirely natural has probably worked for years to develop ease and smoothness of manner. We must learn to control our speaking voices so that we can use volume increases and decreases, apply energy and subdue it, and express emotional reactions freely and without overdoing or "hamming" a presentation. In Chapter VII we learn how to adapt qualities of energy, volume, and emotion to speech situations.

RATE OR TEMPO

Most people speak at a rate or tempo which is natural for them. But one of the greatest speech defects of the American people is that they get used to a certain rate and refuse to deviate from it. This is a habit which must be broken if proper meaning is to be given specific kinds of ideas. We do not expect a person involved in meditation to speak at a rapid rate, nor a cheer leader to speak slowly. Rather, we expect people to speak rapidly or slowly depending upon the situation or atmosphere in which they find themselves. Chapter VIII is devoted to a study of speaking rate or tempo as applied to various kinds of speech materials.

PRACTICAL APPLICATION AND REVIEW

Chapter IX serves as a review and gives added opportunities for practical application of the techniques studied in the program. Illustrations taken from actual speech situations are presented through recordings so that the learner can listen and practice the techniques used. It is the last chapter in the use of the techniques of good vocal expression. In many cases, it will suggest new applications of your speaking ability and should be studied diligently.

PRESENTING AND ORGANIZING YOUR IDEAS

Chapter X is different from the previous chapters in this program because it has to do with the principles of presenting and organizing your ideas. From a personal standpoint, speakers do many things which are distracting to an audience

and which detract from even the well-prepared talk. If the program is taught by an experienced instructor, this chapter should be used as a basis of diagnostic work by the instructor during the program. If studied together by a group or is self-taught, this chapter should be used in the order which it follows in the program—because it is a basic tenet of the authors that one should learn expression before learning presentation principles. The experienced instructor can combine the two; the novice cannot and must first learn expression.

In the section on presentation, only the most common errors are listed and analyzed. If these are mastered, it will be sufficient. Greater ease and smoothness can be attained with practice.

The session on organization is not intended to be complete, but rather to convey an appreciation of what must be done to organize materials properly. This, too, will give the learner enough suggestions and guides to enable him to make a good speech on any occasion.

YOUR MEASURE OF DEVELOPMENT

Your development or improvement in this program can be measured quite accurately. This is fortunate, for in most kinds of personal development programs, accurate measurement of progress is not possible. Here is the best way of checking your accomplishments. Read over the excerpt below. Study it until you feel sure that you can read it smoothly. Then use your own recorder or go to your nearest recording agency and cut the excerpt on one side of a ten-inch record. Keep the recording until you have finished studying the program and then cut the same excerpt on the

INTRODUCTORY

remaining side of the record. In Chapter X is a marked-up copy, with the standard symbols used in this program. It will be a guide for your second recording. You will be surprised at your progress, and pleased with your newly acquired skills in this field of effective expression.

EXCERPT FOR RECORDING

CONSIDER BRITAIN'S GREATEST ASSET

The prophets of doom are again predicting the decline and fall of the British Empire. Perhaps they are right this time. No civilization lasts forever; history does not necessarily repeat itself, and totalitarianism is a new menace in the world.

But it is well to remember that Great Britain has gone through other crises as bad as this one.

In 1649, Cromwell's government saw its authority flouted, its navy paralyzed by mutiny, its colonies rebellious, its prestige at zero; while Holland, France, and Spain contemptuously wrote it off as a third-rate power.

In the days of William Pitt the Younger, the American Colonies seceded from the Empire; the whole world ganged up against Britain; there was an economic crisis. Pitt said: "There is scarcely anything around us but ruin and despair."

The period that followed the Napoleonic wars was a time of dreadful misery and unemployment, and the 19th century began under dark auspices. In the 1840's—"The Hungry Forties"—Disraeli was to say: "In industry, commerce, and agriculture there is no hope." Yet within his lifetime Britain achieved a supremacy of world trade and power unequalled in history.

Dizzy heights and the depths of despair—but always, time and the British character worked their magic, turning misfortunes into new glory. If the British are today beaten beyond hope of recovery, they do not know it any more than they did after

Dunkirk. It will be time to dig the grave of the British Empire when Britons cease fighting so confidently and courageously. If that day comes, history will write on the tombstone: "Here lies Western civilization"—and we shall all be buried in its ruins.

—Herbert L. Matthews, *Reader's Digest*
(Condensed from *The New York Times*)

I

ATTITUDES BEHIND SPEECH

THE IMPORTANCE OF ATTITUDE

There is an old saying to the effect that it is not so much what we say that counts, but the way in which we say it. So it is with the attitudes which we express in speaking. They play a great part in the way in which we say things.

An attitude can be termed an expression of a mood or manner. The development of the proper attitudes is the first step in speech improvement.

It has been said that speech reflects attitudes. It might be more accurately stated that speech is *supposed* to reflect our attitudes. Most of us know that attitudes have a way of playing tricks on us. Oftentimes we may think that we are expressing a certain attitude or mood; but vocally we may actually be expressing something quite different. Many a man has been misunderstood because he couldn't control and express a desired attitude.

For instance, how often have you carefully written a letter to a friend or acquaintance explaining some point or giving an opinion or even listing a set of directions on how to get from one place to another, only to have your letter misunderstood?

By the same token, how many times have you misinterpreted letters which you have received? We have difficulty conveying attitudes in both speaking and writing. If this is the case in our written communications, which we have prepared carefully, how much more often we must err in expressing ourselves verbally!

COMMON ERRORS OF THE BEGINNER

The common errors of beginning speakers are indicative of certain attitudes. For instance, most beginning speakers talk too rapidly. They try to cram their talk into a few brief moments in order to "get the ordeal over with." An audience senses such a speaker's attitude rather quickly. Then there are stopgaps, such as "a's" and "ah's" and "oh's," indicating that the speaker is groping for words. Other signs of discomfort are heavy breathing, a cramped or monotone voice, mumbling, stumbling over words, and emphasizing wrong words.

These errors may seem to be purely mechanical in nature, and yet they convey the real attitudes of the amateur. You will readily recognize on this recording such things as:

STOPGAPS

HEAVY BREATHING

MONOTONY

MUMBLING

STUMBLING OVER WORDS

SPEAKING TOO RAPIDLY

EMPHASIZING WRONG WORDS

Follow the passage, "Consider Britain's Greatest Asset," while you listen to a recording of it. The speaker gives a professional rendition of the first and last paragraphs only.

Throughout the body of the excerpt, common errors of the beginner are illustrated in the order previously listed. You should be able to recognize them.

Play Record 1
Introduction
Good and Bad Speaking

CONSIDER BRITAIN'S GREATEST ASSET

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Dizzy heights and the depths of despair—but always, time and the British character worked their magic, turning misfortunes into new glory. If the British are today beaten beyond hope of recovery,

they do not know it any more than they did after Dunkirk. It will be time to dig the grave of the British Empire when Britons cease fighting so confidently and courageously. If that day comes, history will write on the tombstone: "Here lies Western civilization"—and we shall all be buried in its ruins.

—Herbert L. Matthews, *Reader's Digest*
(Condensed from *The New York Times*)

AVOIDING COMMON ERRORS

While it is important to recognize these errors, it is even more important to be able to use the proper techniques which should replace each of these errors in your presentation. Try the following excerpt avoiding common beginning errors.

We have not yet banished fear from our postwar world. No one will deny that. Fear lurks at the back of our daily lives. Fear mixes itself into our hopes. Fear tempts us to shut our minds when certain possibilities—world conflict, class hatreds, widespread prejudices—are mentioned. But fear is a bad counsellor and a bad companion. And if the world is to survive sanely and peacefully, these fears must be mastered.

—Barbara Ward, "We Need Not Fight Russia,"
Look, July 20, 1948

MISINTERPRETING AN ATTITUDE

Unless we are possessed of certain dramatic skills, and few of us are, we have a tendency to express the same attitude or variations of the same attitude in nearly everything we say, whether it is a casual conversation, a talk before our employees, or a public address. This condition must be remedied if we are to become effective speakers. Our first attempts

at varying attitudes may prove difficult, and we may misinterpret them.

A typical illustration of the misinterpreted general attitude is the speaker who sounds angry when he attempts to show enthusiasm. Conviction may also sound like anger if not properly expressed. A deliberate speaker may sound as if he is preaching. Expressions of sympathy may sound foolish. A man may think he is expressing humor when he is actually sneering. One of the greatest mistakes of all, however, is for the untrained speaker to try to sound dramatic. He is generally guilty of a thing known as "soapboxism," and the day of the soapbox orator disappeared when electricity replaced gaslight.

On the recording you will hear the same excerpt read in all the following ways:

WITH CONVICTION (REAL SINCERITY)

SYMPATHETICALLY (KINDLY AND CONSIDERATELY)

HUMOROUSLY (EASILY WITH A LILT IN THE VOICE)

DELIBERATELY (SLOWLY WITH EMPHASIS)

ENTHUSIASTICALLY (VERY LIGHTLY AND ENERGETICALLY)

DRAMATICALLY (RESOUNDINGLY WITH A HEAVY TOUCH)

Play Record 2
Band 1
Expressing Attitudes

When Congress was arguing about our budget for the coming fiscal year, I decided to find out, if possible, just what it was going to mean to my family. So I sent to the Census Bureau for a lot of figures and sat down to an evening of study.

—Jerry Kluttz, *Washington Post*

SELF-ANALYSIS AND ATTITUDES

You just heard two simple sentences expressed six different ways. Now read the excerpt aloud yourself and compare your reading with the different ones on the recording. Which one is most similar to your own reading? It may be necessary to have someone else tell you what attitude you express to them. By doing this, you will get an idea of the attitude which you normally express. If you are not certain, you may wish to call upon several friends for their opinions.

You might ask: "How do I sound—sincere, deliberate, enthusiastic, conservative, apologetic, aggressive, shy, and so on?" For best results, have your friends limit their criticism to a word or two. You will achieve a better knowledge of your dominant attitude through this kind of analysis.

Practice this exercise until you are satisfied that you are expressing exactly the attitude which you want to express. For further practice try to express these different attitudes in other short sentences. Replay the recording as many times as you wish.

SPEAKING STYLES

Just where attitude ends and speaking style begins is a question that cannot be answered accurately. There are many people who, through years of practice, express one dominant attitude during their presentations. When this occurs, the attitude becomes a part of the speaking style.

Thus we can say style springs from attitude.

The late Will Rogers, actually a capable speaker, expressed an attitude of sincere conviction, but he used a style reminiscent of the "back country" or of the "cracker-barrel

sage." There are many radio personalities who use similar styles, and there are comedians who have styles all of their own which they have developed through many years of practice. Bob Hope has one type; Senator Claghorn, a different one; and Bing Crosby, another. Each man has developed the style which suits him best and brings about the most favorable audience reaction.

The locality from which we come also has a marked influence upon our attitudes and style. The New Englander has his peculiarity of often ignoring an *r* completely. The Midwesterner, on the other hand, overaccentuates the *r*. The Southerner softens the *r*. For all practical purposes, local inflections do not detract from a presentation. As long as a person pronounces all of a word, sounds all of the consonants and vowels, the local dialect will not mar his ability as a speaker.

Most of us want to sound like a convincing business or professional man. This calls for developing our natural style to the fullest degree.

You may sound affected during the early stages of developing styles and attitudes. Most of us have to learn to overdo a speech technique before we can use it effectively and naturally. It should be remembered that there is no such thing as affectation if a mannerism becomes a part of you. The late Franklin D. Roosevelt sounded vastly different from most popular speakers, but no one can deny that he was a splendid public speaker. The reason for this was that his speaking style, even though different, was his own and definitely a part of him.

Learn to live with your voice, for it is the truest reflection of your personality. As you study effective speaking, you will gain more poise, power, and personality.

IMITATING STYLES HELPS DEVELOP VARIETY

While we say that it is important to “sound like ourselves,” it is also important to develop our versatility and, therefore, our more expressive selves. From childhood, we have learned by imitation. While most of us are not actors, comedians, or entertainers, it is good to practice imitations of their work in order to further develop our own abilities.

*Play Record 2
Band 2
Imitating Styles*

These are dangerous times. Things are tough. Most people don't realize what a mess this old world is in. Just think, for a moment. Everyone wants something for nothing; the financial situation is a mess; taxes high and going higher; then there's the situation in Europe—and those Russians!

Sometimes I wonder if life is worth the struggle.

Senator Claghorn has an expansive style, exaggerated to be sure, but it is a great study in contrasts. Listen to the recording and then try to imitate his style in this excerpt.

*Play Record 2
Band 3
Senator Claghorn Imitation*

Son, you air like Hazy Austin. Hazy got drunk from a jug while driving his hosses and buckboard out of Telluride one night. He fell asleep in the wagon. When he woke up in the morning, his hosses had been cut loose and wandered off. He looked around, and then he said: “If I'm Hazy Austin, I've

lost two hosses. If I'm not Hazy Austin, I've found a wagon."

—Gene Fowler, *Solo in Tom-Toms*¹

There are any number of radio and motion picture stars whom you can imitate. Listen to their voices on the radio or see and hear them on the screen. After you have heard them, practice imitating them. This is something you can easily find time to do, and such practice in imitation will help add great facility and variety to your speaking abilities.

BELIEF

A good speaker is an expert in the art of pretending. This does not mean that he must be an actor, but he must learn to "overdo" certain good techniques for his presentation to be effective with an audience. At times he may even be called upon to promote ideas or causes with which he is not in complete sympathy. This is not only true in public speaking but also in everyday business conferences, especially in sales work.

The following excerpt is a serious one. Try reading it in a light and humorous vein. It will give you practice in pretense.

Soldiers—You are naked and ill fed! The government owes you much and can give you nothing. . . . It is my design to lead you into the most fertile plains of the world. Rich provinces and great cities will be in your power; there you will find honor, glory, and wealth.

Conversely, the following nursery rhyme is designed to be read with a light touch. Try it in a serious vein.

¹ The Viking Press, Inc., 1946.

Dickery, dickery, dare,
A pig flew up in the air.
A man in brown,
Soon brought him down.
Dickery, dickery, dare.

A word of caution must be added at this point. We say that a certain amount of pretense will help develop your speaking ability but this does not mean that sincerity should in any way be sacrificed. You should at all times appear to be sincere and learn to reflect sincerity. It is well to remember, also, that sincerity and simplicity go hand in hand. There should never be the slightest trace of flippancy or shallowness in most types of speeches.

PRACTICE IN DEVELOPING SINCERE ATTITUDES

Knowing that attitudes can play tricks on us, we should practice reading for sincerity. Most of us have been taught to revere certain kinds of classical literature, and many speakers have found that reading sincere passages has helped them in perfecting styles as well as reflecting attitudes.

Ask yourself, after reading the following passage aloud: "Am I reflecting a sincere attitude?"

Like one, that on a lonesome road
Doth walk in fear and dread,
And having once turned round, walks on,
And turns no more his head;
Because he knows a frightful fiend
Doth close behind him tread.

—Coleridge, *The Rime of the Ancient Mariner*

Practice of the above excerpt and other similar passages will help us not only to develop sincerity but also to use our language more effectively.

BEING OURSELVES

While we may imitate in order to broaden our range of styles and attitudes, we must never try to sound affected. We should speak in our own way with the flavor of the part of the country from which we come. It is not our purpose to sound different from our fellow man—only better.

ADDITIONAL POINTS ON ATTITUDE AND STYLE

Most people are able to speak with ease before groups of their own social and business strata but suffer speech failures when called upon to address other groups.

How often management men or politicians, addressing worker groups and wishing to get along with them, talk down to them. They mispronounce words and ignore the elements of good speech. Usually such an approach will be recognized for what it is—patronization. A person should not worry because he speaks better or more exactly than his associates. He will be respected for it. Along this same line, an audience will have just as much respect for a speaker as the speaker has for them. Because this situation demands mutual respect, everything said should be pointed toward helping the group and emphasizing their importance. Generally speaking, the second person should be used more than the first person. People dislike the great “I am” and prefer the “you” approach.

In public speaking, we should avoid belaboring points or repeating ourselves too often lest it appear that we are not sure of ourselves. Constant repetition leaves the idea of “methinks he doth protest too much” with an audience; and

we should always remember that when we speak, our mind and personality are on parade. After hearing a speaker, an audience often feels that they know him intimately. It is, of course, more desirable to be known as a clear thinker who is confident in his ability than a person faltering in thought and indecisive in his actions.

We must appear to enjoy speaking. Too many speakers become so engrossed in the serious business of speaking that they tire their audiences. They pound away and drone away, making every "and," "if," and "but" sound as though it were a vital part of the speech. A good general rule is not to take yourself too seriously. There are few speeches ever made in which humor is not permissible. Naturally, care should be taken as to what type of humor is used. Thinking a thing is funny is absolutely necessary in expressing humor. But no one should ever "kill himself" laughing at his own joke. In using humor, it is well to remember that it is natural humor that is most effective. If a man is good at telling jokes—and some are—then he should tell them. If he is not, an occasional smile during his talk or a short humorous reference may help him over some rough barriers.

Every speaker should display an air of confidence. Never apologize for making a talk; and if you muff a phrase, it is usually best to continue as if no mistake had been made. The calmest and most effective confidence comes from knowledge of your subject and skill in public speaking. Both can be attained with practice. If you are nervous, then practice pretense. Don't let your audience know that you are nervous. Finally, the more attitudes and styles that you master, the greater will be your powers of self-expression. This kind of personal development is the objective of good speech. Confidence comes with practice; success comes with confidence.

SUMMARY

It is impossible in one short session to change the basic attitudes which you reflect when you speak. As you progress in this program, however, you will begin to note subtle changes in your speaking which will, in time, change the attitudes which you now reflect.

It is advisable to practice imitations as well as the six exercises in expressing different types of attitudes which are in this chapter. They help to bring variety and greater ease to your presentation. For further practice in expressing attitudes, turn to the Supplementary Exercises in Chapter XI.

II

USING WORDS EFFECTIVELY— PRONUNCIATION

THOUGHTS AND WORDS

Words are the basic tools of the speaker. Some people handle words better than others. It can be said, however, that good speakers have developed the ability to use words to convey meaning effectively. The manner in which words are pronounced often determines the degree of this effectiveness.

Some authorities say that a word is a sign of a thought. Yes, words are signs of thoughts. If properly arranged they can express complete thoughts in sentences.

Words have meaning according to our experiences with them. A specialist who studies the language of primitive peoples tells us that knowing the language of a people doesn't necessarily assist us in understanding them. He found it necessary to live with most primitive peoples in order to gain experiences which would make their language intelligible. A word may have meaning according to our experiences with it.

For example, to the ordinary American the words "five dollars" represent a government note that can be exchanged

for certain material things or services. If a native of India, who had never been in the United States and couldn't read English, should find a five-dollar bill, to him it might be just a curious-looking piece of paper. If an Eskimo child should find a five-dollar bill under the same circumstances as our Indian friend, it might mean to him only the acquisition of an odd picture of a man with a beard and no hat.

A COMMON STANDARD OF PRONUNCIATION

We have a common body of words in the United States which have certain meanings for us, and they reflect our common experiences with them. Differences in pronunciation of these words arise because of geographical separations as well as careless usage. All speakers should rely upon a good authority as a guide to correct pronunciation. The pronunciations used in this program are those compiled by Funk and Wagnalls in the *New Desk Standard Dictionary*. A copy of this dictionary is included with this program. It is recommended that you use it extensively throughout the remainder of your training. There is never an excuse for mispronouncing any word if a dictionary is handy.

WHY CORRECT PRONUNCIATION?

There are many good reasons for pronouncing words correctly. In most instances, properly pronounced words will be spoken with more inflection than slurred or mispronounced ones. The word "government" can be used as an example. Many people pronounce it without sounding the first *n*—"goverment." Try pronouncing it with and without the first *n* and note the difference. Proper pronunciation of this word

and many others gives added inflection to the voice as well as adding meaning. Such variety in the voice is one of the basic principles for getting and holding attention.

Proper pronunciation helps us smooth out the rough spots in our speech and results in a more melodious or pleasing manner of handling the language. This over-all melody pattern of words is known as diction. Good diction is an asset to any speaker.

Most of us mispronounce many words. Generally speaking, people are unable to pronounce correctly more than fifty percent of the most meaningful words in their usable vocabulary. We are reminded of G. B. Shaw's play *Pygmalion*. The plot is centered around the idea of changing an uneducated and uncultured young woman into a highly acceptable lady—through training in the use of language. The transformation was successful and resulted in complicated social relations which furnished the plot for the play. Language and pronunciation are distinguishing factors in the United States. Can you spot the Texas drawl? The Indiana nasal twang? The Brooklynese style? They are rather easy to catch, but what about pronunciations of certain words? In order to appreciate this matter of good pronunciation, let us consider the speaker who says "colyum" for "column." Most people know that this is not acceptable; and after using such pronunciation, a speaker often loses the attention and respect of his audience.

The people who are considered to be the best speakers in the United States adhere closely to certain standards of pronunciation. Most of them will tell you that they have some authority for each word they use. This adherence to standardization is evident when we compare the pronunciations of professional radio speakers, actors, ministers, and others who

depend primarily upon speaking for a livelihood. While they all develop certain distinguishing styles, they adhere fairly well to the same basic pronunciation standards.

We have, therefore, several reasons for using correct pronunciation. It gives more meaning and variety to the voice, contributes to better diction, and helps us in meeting standards of good speech.

QUANTITY AND WORDS

Words are important. When we use the term "quantity," we are referring to pronouncing the syllables, vowels, and consonants properly. Some call for greater duration than others. Quantity has to do with the proper duration of a word. Words should be spoken as if they were shells shot from rifles. Every part of every word is important, too. Meaning and inflection come from pronouncing vowel and consonant sounds properly. For instance, consider the *o* in gold. If given little duration or quantity, the word "gold" will sound like something else, such as "guld," for example. A long sound on the *o* makes the word indicate the beautiful, valuable, and precious metal which it is. Another example is the word "deer." If the *e*'s are slurred the word has little meaning. If they are given proper quantity, the word denotes a beautiful, graceful, and lovely animal. Words containing *a*, *e*, *i*, *o*, and *u* should be pronounced according to standard practice in order to give them proper meaning. The practice exercises that are given in a later part of this chapter will point up this fact.

Emphasizing consonants gives the voice a clipped or staccato quality. The words "bit," "kid," or "pup," if pronounced with an abrupt vocal attack, show this clipped effect quite

markedly. These and other words containing consonants have special meaning if properly pronounced.

EMPHASIZING VOWELS OR CONSONANTS

In average speech usage, some people emphasize vowels but more people stress consonants. While both are important to good speech, the overstressed consonant is more disturbing than overstressed vowels. Excessive emphasis on the consonants gives the voice a sharp and piercing quality which usually grates on the nerves of listeners. This is particularly true when one overdoes *b*'s, *g*'s, *k*'s, and *t*'s.

Most Americans overdo the use of consonants and, as a result, never achieve the proper relationship between the use of consonants and vowels. Listen to the following excerpt. The first part shows an extreme emphasis on consonants; the second part illustrates a more proper usage of consonants and vowels. The demonstration of overstressed consonants is an imitation of a student whose functional speech disorder caused him to sound metallic and affected.

Play Record 3
Band 1
Vowels and Consonants

EMPHASIS
ON
CONSONANTS

The difference between the American standard of living and that of other countries is rooted in the American character and American institutions. We have given scope to individual talent and ambition beyond any other country.

EMPHASIS
ON
VOWELS

We have honored and rewarded the great builders, the great inventors, the daring entrepreneurs, and organizers beyond any other country. We have permitted no mildewed class prejudices to strait-jacket the individual in pursuit of success and happiness.

—Eric Johnston, *America Unlimited*¹

Here is an exercise which may help you train your ear for vowel sounds. First, sound the vowel and hold it for five seconds. If you are in the habit of disregarding vowel sounds, this will seem overdone. Then say the words listed beside the vowel, holding the vowel sound for a few seconds. Note how vowels soften your speech.

Vowel (Hold for five seconds)	(Hold the underlined vowels for a few seconds)
<i>a</i>	at, sat, slat, fat, brat
<i>e</i>	between, seen, green, economic, screen
<i>i</i>	climb, sign, bind, crime, night
<i>o</i>	go, so, blow, no, slow
<i>u</i>	mute, suit, fruit, chute, brute

When we set out to abbreviate our language, either in spoken or written form, we usually drop out or slur over vowels. This following passage is an example of abbreviated writing. Read it and note the preponderance of consonant sounds.

Mch hs bn wrttn abt rfrmed splng as a savr of spc. Possbly ths wld b a gd pln. Bt it wld be a bttr pln if it wer carrd frthr. If a systm of abbrvtns wr

¹ Copyright, 1944, Doubleday & Company, Inc.

adptd, as much as 40 pct of spc cld b savd. It wldn't b so hrd as u mght thnk. U cn read ths, cn't u?

—*Time*

GOOD AND FAIR PRONUNCIATION

Read the following paragraph aloud. Observe the pronunciation as written. As with many of our exercises, this one overemphasizes poor pronunciation and will serve well to contrast fair and good word usage.

Fer th ekconomic fax uf government it is mandatory to kinsult the liberry of Congriss. Look in a book titled "Report uf the Bura uf Fenance." In the seckent colyum ta th' right, yu'll find the sttus uf efry processin' execatif. Yu'll soon see ware yer money is bein' distribated.

Analysis of paragraph:

for	fer	pronounce the <i>o</i>
economic	ekconomic	emphasize the long <i>e</i> instead of the hard <i>c</i>
facts	fax	pronounce the <i>cts</i>
government	goverment	pronounce the first <i>n</i>
mandatory	mandatery	<u>MAN'</u>·<u>DA</u>·<u>TO</u>·<u>RY</u>
consult	kinsult	stress last syllable
library	liberry	pronounce li-brĕr-ĭ or li-brā-rĭ
Congress	congriss	pronounce the ě instead of ĭ
bureau	bura	pronounce <i>eau</i> as long <i>ō</i>
of	uf	pronounce the <i>o</i>
second	seckent	pronounce the <i>ond</i> (do not overdo)
column	colyum	<u>COL</u>·<u>UMN</u> (-um)
you'll	yu'll	pronounce completely, don't slur

USING WORDS EFFECTIVELY—PRONUNCIATION

status	sttus	pronounce stāy'-tus, or stāt'-us
every	efry	pronounce <i>v</i> instead of <i>f</i>
processing	processin'	pronounce short <i>o</i> and sound the final <i>g</i> —prös'-ēs-ing
executive	execatif	pronounce <i>u</i> and <i>ive</i> instead of <i>if</i> —ěgz-ēc'-yōō-tiv
where	ware	pronounce the <i>wh</i> —as hwāre
your	yer	YOUR (yōōr)
distributed	distributed	pronounce the <i>ū</i>

Now read the paragraph properly, pronouncing each word correctly and clearly. Note the difference in your voice with nothing more added than good pronunciation.

For the economic facts of government it is mandatory to consult the Library of Congress. Look in a book titled "Report of the Bureau of Finance." In the second column to the right, you'll find the status of every processing executive. You'll soon see where your money is being distributed.

If you have observed all the corrections in pronunciation, the second reading of this paragraph will be immeasurably better than the first.

As a further check, play the professional recording of the quotation. After hearing it, practice the excerpt until you are able to give each word its full and proper value from the standpoint of pronunciation. Practice until you achieve smooth and easy delivery.

Play Record 3
Band 2
Pronunciation Practice

This exercise further emphasizes the value of proper pronunciation. You used more inflection and reflected more meaning when you read the paragraph giving full value to each word. Possibly you may have felt a little awkward in handling certain new or different pronunciations; you must have felt, however, that your speech had more melody and reflected more polish. Your own personal reactions to your "before and after" readings indicate the value of good pronunciation.

PRONUNCIATION HABITS

It has been stated that most people mispronounce many words. Here is a list of words which may be interesting to you. You can determine what percentage of these words you mispronounce by checking your answers after taking this quiz.

PRONUNCIATION QUIZ

Instructions: Read each word aloud several times. Pronounce them as you usually do in conversation. You will have difficulty getting your friends to agree on the proper pronunciation of these words.

1. grimace
2. illustrative
3. romance
4. advertisement
5. album
6. gratis
7. brochure
8. respite
9. harass
10. ignoramus

Now look at the next page and see how many words you pronounced correctly.

ANSWERS TO THE PRONUNCIATION QUIZ

GRI·MACE

GRA·TIS

IL·LUS·TRA·TIVE

BRO·CHURE (brō·shōōr')

RO·MANCE (rō·māns')

RES·PITE

AD·VER·TISE'·MENT

HAR·ASS (hār'·us)

AL·BUM

IG·NO·RA'·MUS

Give yourself ten points for every word you pronounced correctly. On the basis of one hundred percent, you can readily determine your standing in this game. (Average performance of those taking this test is forty percent.)

The pronunciation of words involves many habits. It is relatively easy to fall into poor pronunciation habits with words. Correction of faulty habits or the development of new ones requires continued effort in checking proper word usage with the dictionary. Develop the habit of checking word usage with your dictionary until your usable vocabulary is full of correctly pronounced words.

OPEN YOUR MOUTH

One of the most common errors in pronunciation has to do with slurring words so that syllables are not pronounced. Nearly all of us have fundamentally good speaking equipment—teeth, lips, tongue, palate, and jaws—which helps us to form words correctly. Opening the mouth is, in most cases, a means of releasing the best of our voice quality. Read the next paragraph with the teeth and lips close together. Then read it with the mouth wide open, making maximum use of

the lips and tongue. Note the difference in voice quality. Needless to say, one must open the mouth to produce the best voice quality.

AVOIDING ERRORS IN VERBAL ORDERS

To avoid errors in recording orders received by telephone, without waiting for written confirmation to arrive, Weon Engineering Company, Inc., records such orders mechanically, so it can have accurate transcriptions made.

—*Modern Industry*

Here again, we must overdo our exercise in order to come up to standards of good practice. In most instances, you will be talking correctly when you feel that you are overexaggerating a technique.

PRONUNCIATION EXERCISES

The average person does not pronounce many of the following words correctly. Practice each of these words several times. It will give you an appreciation of what you must do to achieve the correct habitual pronunciation. Make this rule: *Never use a word unless you know you are pronouncing it correctly.* Here are several preferred pronunciations of vowels in commonly used words.

Use the long *a* (the *a* in “day”)

ālias	grātis	quāsi	ultimātum
āpex	ignorāmus	rādiātor	verbātim
aphāsia	implācable	sālient	rādio
āviation	pro rāta	sādism	grimāce
blātant	pāthos	strāta	Phāraoh
dāte	plāgue	tornādo	Armāda

USING WORDS EFFECTIVELY—PRONUNCIATION

Use the short *i* (the *i* in “it”)

admīrable	cowardīce	docīle	semī-
antī (prefix)	dīgestion	facīle	indīgestion
antīdote	dīploma	respīte	Ītalian
civīlization	dīvorce	genuīne	lubrīcate
conspīracy	fragīle	heroīne	mīschīevous

Use the long *e* (the *e* in “eve”)

abstēmious	crēdence	sēnile	precēdence
amēnable	hystēria	dēpot	vēhement
cafetēria	pēnalize	crēek	lēthal

Use the long *o* (the *o* in “row”)

pillōw	pianō	potatō	Ohiō
tomatō	tobaccō	widōw	swallōw

Use the long *u* (the *u* in “music”)

allūre	gratitūde	institutūtion	nēws
opportūnity	tūbe	lūre	stūdent
assūme	cūlinary	dūty	delūsion
avenūe	dēw (ū sound)	dūly	stūpid
credūlity	dūe	nūmerous	Tūesday

Note as you pronounce these words that using the correct vowel sound adds melody to your speaking voice. Your tonal quality has inflection and variation when all sounds of a given word are pronounced.

PRONUNCIATION OF SYLLABLES

Failure to pronounce the total number of syllables in any given word makes for careless and monotonous speech.

Pronounce Three Syllables

<u>BEV</u> ·ER·AGE	<u>CEL</u> ·ER·Y	<u>FED</u> ·ER·AL
<u>BOUND</u> ·A·RY	<u>CHOC</u> ·O·LATE	<u>GRO</u> ·CER·Y
<u>BUR</u> ·I·AL	<u>DEX</u> ·TER·OUS	<u>JO</u> ·VI·AL
<u>CATH</u> ·O·LIC	<u>DI</u> ·A·MOND	<u>LI</u> ·BRA·RY

Pronounce Four Syllables

A· <u>E</u> ·RI·AL	EX· <u>PE</u> ·DI·ENT	· <u>PNEU</u> · <u>MO</u> ·NI·A
<u>CER</u> ··E· <u>MO</u> ·NY	<u>IN</u> ·TER·EST·ING	<u>SEC</u> ··RE· <u>TA</u> ·RY
DE· <u>LIV</u> ·ER·Y	<u>MEM</u> ·O·RA·BLE	<u>U</u> · <u>SU</u> ·AL·LY

Pronounce Five Syllables

AC· <u>COM</u> ·PA·NI·MENT	CON· <u>SID</u> ·ER·A·BLE	<u>LAB</u> ··O·RA· <u>TO</u> ·RY
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ACCENTING THE RIGHT SYLLABLE

The proper accent will add melody and inflection to your tonal quality. The word "ro-mance" should be accented on the second syllable. Most speakers accent it on the first. The proper accent gives a rising inflection to your voice. The rising inflection gives the word more richness, color, and meaning. Use of the first syllable accent gives a hard sound to the entire word. Such harshness may destroy the meaning you are trying to convey.

Accent on First Syllable

<u>AD</u> ·MI·RA·BLE	<u>CON</u> ·CRETE	<u>GON</u> ·DO·LA
<u>AD</u> ·VENT	<u>CON</u> ·TOUR	<u>HAR</u> ·ASS
<u>AF</u> ·FLU·ENCE	<u>CON</u> ·TRA·RY	<u>HOS</u> ·PI·TA·BLE
A· <u>LI</u> ·AS	<u>CON</u> ·VER·SANT	<u>IM</u> ·PI·OUS
<u>CAR</u> ·TON	<u>DEC</u> ·ADE	<u>IM</u> ·PO·TENT
<u>CHAS</u> ·TISE·MENT	<u>DES</u> ·PI·CA·BLE	<u>IN</u> ·DUS·TRY
<u>COM</u> ·BAT	<u>EX</u> ·QUI·SITE	<u>IN</u> ·FA·MOUS
<u>COM</u> ·PA·RA·BLE	<u>FOR</u> ·MI·DA·BLE	<u>IN</u> ·FLU·ENCE

USING WORDS EFFECTIVELY—PRONUNCIATION

<u>IN</u> ·TER·EST·ED	<u>PRE</u> ·E·DENT <i>noun</i>	<u>REV</u> ·O·CA·BLE
<u>IN</u> ·TER·EST·ING	<u>PREF</u> ·ER·A·BLE	<u>SYR</u> ·INGE
<u>LAM</u> ·EN·TA·BLE	<u>RAP</u> ·INE	<u>THE</u> ·A·TER
<u>MAIN</u> ·TE·NANCE	<u>REP</u> ·U·TA·BLE	<u>VE</u> ·HE·MENT
<u>MIS</u> ·CHIE·VOUS	<u>RES</u> ·PITE	

Accent on Second Syllable

<u>AB</u> ·STRA·TION	<u>DE</u> ·FACE	<u>IR</u> <u>REV</u> O·CA·BLE
<u>AC</u> ·CLIV·I·TY	<u>DE</u> ·TACH·MENT	LY· <u>CE</u> ·UM
<u>AD</u> ·DRESS	<u>DE</u> ·VICE	MU· <u>NI</u> ·I·PAL
A· <u>DEPT</u>	DIS· <u>CHARGE</u>	MU <u>SE</u> ·UM
A· <u>DULT</u> <i>noun</i>	DIS· <u>CRE</u> ·TION	PRE· <u>CE</u> ·DENCE
AL· <u>TER</u> ·NA·TIVE	EN· <u>DORSE</u>	<u>PRO</u> · <u>TEST</u> <i>verb</i>
A· <u>ME</u> ·NA·BLE	GRI· <u>MACE</u>	PY <u>HAM</u> ·I·DAL
BE· <u>TROTH</u>	IN· <u>COG</u> ·NI·TO	RE· <u>COURSE</u>
BUR· <u>LESQUE</u>	IN· <u>COM</u> PA RA BLE	RE· <u>ME</u> ·DI·AL
CLAN· <u>DES</u> ·TINE	IN· <u>DIS</u> PU TA BLE	RE· <u>SERVE</u>
COG· <u>NO</u> ·MEN	IN· <u>EX</u> ·PLI CA BLE	RE· <u>SOURCE</u>
CON· <u>DO</u> ·LENCE	IN <u>EX</u> ·TRI·CA·BLE	RO· <u>MANCE</u>
CON· <u>TEST</u> <i>tr. verb</i>	<u>IR</u> · <u>REP</u> ·A·RA·BLE	HOV· <u>TINE</u>

IN SUMMARY

This chapter is not meant to be a complete study in pronunciation. We cannot hope to give more than an appreciation of the importance of proper word usage and the means of checking your current practices. Have some authority behind each word you use just as you have some basis for every fact or opinion you express. Better pronunciation is an important step toward better speech.

Throughout the remainder of your training make liberal use of the Funk & Wagnalls *New Desk Standard Dictionary*. If this is done, you will find your pronunciation greatly improved by the end of the program.

III

EXPRESSING IDEAS AND MEANING

EMPHASIZE THOUGHTS NOT WORDS

There are many occasions when it is necessary for a speaker to read part or all of a presentation. The reading of a printed announcement, a selection from the newspaper, or a radio talk all require reading from a script.

Most people have difficulty when they are asked to read a script to others. In their reading, they pronounce words painfully without expressing thoughts. We use words to express ideas and must remember to use them for maximum effectiveness. Here is an example of reading only for words. Read this excerpt aloud and pause where the long breaks occur between words.

For many generations, Norway with its home-
ly, rugged population engaged in trade, ship-
ping, fishing, and agriculture. Far off were the
days when the Vikings had sallied forth to con-
quer or ravage a large part of the unknown world.
A large proportion of the people had hither-
to thought of neutrality and neutrality alone.

—Winston Churchill, *The Gathering Storm*¹

¹ Houghton Mifflin Company, 1948.

You will sound ridiculous when reading this excerpt as it is marked, and so does everyone who reads for words instead of ideas.

The arrangement of ideas in a sentence is also important. Proof of how we take leave of our good judgment in arranging ideas when asked to *write* something is illustrated by the following editorial slips:

For Sale—Medical clinic and health center; owner retiring on account of illness. —*Miami Herald*

Under the “Let’s Swap” heading in the *Tulsa Tribune* classified section—Unused engagement and wedding rings; want automatic shotgun.

Wanted—A boy who can ride a bicycle to deliver oysters about fifteen years old.

Perhaps a good statement about our mother tongue is that “English doth make fools of us all.” It will, unless we develop a method of analyzing spoken and written materials for ideas. There are no hard-and-fast rules about expressing ideas. There is usually, however, a preferred way of expressing them. We shall analyze the following paragraph for ideas:

New York, most crowded of cities, has found space within its boundaries for a manufactured desert. It is made of pure white sand, poured to a depth of eight feet, over 4900 marshy acres in the borough of Queens. A camel would feel at home on this ersatz Sahara. Sandstorms whine over its expanse, rising in whirlwind columns 500 feet tall. And the heat of summer evokes from this desert, dredged from Jamaica Bay, those shimmering illusions called mirages.

The spreading of all that sand cost New York City \$14,000,000. But it wasn’t wasted; for Sahara-In-Gotham, so broad and dry, so firm and fully packed,

is the foundation for the greatest air terminal on earth.

—Wesley Price, *Saturday Evening Post*

Here are the ideas to be expressed in these two paragraphs:

1. New York, most crowded of cities . . .
2. has found space within its boundaries . . .
3. for a manufactured desert.
4. It is made of pure white sand,
5. poured to a depth of eight feet, over 4900 marshy
acres . . .
6. in the borough of Queens.
7. A camel would feel at home on this ersatz Sahara.
8. Sandstorms whine over its expanse . . .
9. rising in whirlwind columns 500 feet tall.
10. And the heat of summer evokes from this desert,
11. dredged from Jamaica Bay,
12. those shimmering illusions called mirages.
13. The spreading of all that sand cost New York City \$14,-
000,000.
14. But it wasn't wasted;
15. for Sahara-In-Gotham,
16. so broad and dry, so firm and fully packed,
17. is the foundation for the greatest air terminal on earth.

These seventeen ideas, read consecutively, will make a great deal of sense if the reader does nothing more than pause between them. Read the ideas aloud, pause between each one, and note that they sound logical and sensible.

This is a simple and effective illustration of an important technique. Merely pausing between ideas serves to emphasize their importance to both speaker and listener.

EMPHASIZING THE IMPORTANT WORDS IN AN IDEA

Now, in addition to pausing before ideas, let's pause before important words. The diagonal lines indicate pauses before special words.

1. New York, most/crowded of cities . . .
2. has found space within its boundaries . . .
3. for a/manufactured desert.
4. It is made of/pure white sand,
5. poured to a depth of/eight feet, over/4900 marshy
acres . . .
6. in the borough of Queens.
7. A/camel would feel at home on this ersatz Sahara.
8. Sandstorms/whine over its expanse . . .
9. rising in/whirlwind columns/500 feet tall.
10. And the/heat of summer evokes from this desert,
11. dredged from Jamaica Bay,
12. those/shimmering illusions/called mirages.
13. The spreading of all that sand cost New York City/\$14,-
000,000.
14. But it/wasn't wasted;
15. for/Sahara-In-Gotham,
16. so/broad and dry, so/firm and fully packed,
17. is the foundation for the/greatest air terminal/on earth.

Now read the idea listing, pausing before each idea and where each diagonal line was drawn. It now makes more sense than when previously read.

To give an added measure of meaning to these ideas, there are certain expressive words which should be emphasized. We will do this by expressing certain thoughts more strongly.

Here is a trick in imagination. Think of these things with each word:

1. crowded—think of the crowds in Times Square
2. eight feet—that's pretty deep!
3. camel—imagine a camel in New York City!
4. whine—stress the *wh* so that you really whine
5. whirlwind—here again, express *wh*, and imagine this whirlwind sweeping upward, just as if you saw it
6. five hundred feet—that's a lot more than the eight feet just mentioned
7. shimmering—feel the fluttering of the shimmer
8. \$14,000,000—as if someone had just given that much to you
9. greatest—far and beyond all others

Now listen to the professional speaker as he gives you the expressive pronunciation of these words.

Play Record 3
Band 3
Vivid Meaning

The following analysis contains the pauses, and the expressive words are capitalized so that the techniques used on the professional recording are emphasized. Practice it giving additional meaning to the expressive words.

1. New York, most/CROWDED of cities . . .
2. has found space within its boundaries . . .
3. for a/manufactured desert.
4. It is made of/pure white sand,
5. poured to a depth of/EIGHT FEET, over/4900 marshy acres . . .

6. in the borough of Queens.
7. A/CAMEL would feel at home on this ersatz Sahara.
8. Sandstorms/WHINE over its expanse . . .
9. rising in/WHIRLWIND columns/FIVE HUNDRED FEET tall.
10. And the/heat of summer evokes from this desert,
11. dredged from Jamaica Bay,
12. those/SHIMMERING illusions/called mirages.
13. The spreading of all that sand cost New York City /FOURTEEN MILLION DOLLARS.
14. But it/wasn't wasted;
15. for/Sahara-In-Gotham,
16. so/broad and dry/so firm and fully packed,
17. is the foundation for the/GREATEST air terminal/on earth.

Through this kind of analysis, we are reading for ideas and expressing them more and more effectively. Small wonder that so many people do not read ideas effectively. Habits of good reading must be developed if one is to be forceful and expressive. The exercise we have just finished is a good example of the type of analysis we should do until we have attained facility in reading for meaning.

When you analyze a sentence before reading it, you will find that it contains one or more ideas. If there is more than one idea, some means of comparison or contrast must be employed. For instance,

The champion of the ring, the Brown Bomber—
Joe Louis—was nearly toppled from his throne in the
third round.

In analyzing this sentence, it will be found that it contains four ideas.

1. The champion of the ring,
2. the Brown Bomber—Joe Louis—
3. was nearly toppled from his throne
4. in the third round.

The first two ideas are similar. The champion and the Brown Bomber are one and the same person. The second two ideas are different as they express the incident and the time of its occurrence. Practice reading the sentence to show these similarities and contrasts.

The champion of the ring, the Brown Bomber—Joe Louis

Similar

—was nearly toppled from his throne in the third round.

Dissimilar

MARKINGS FOR SPEECH ANALYSIS

Some speakers emphasize ideas by marking them and giving a number to each idea in a sentence. Of course, some speakers will find more ideas in a sentence than others. Actually, there are no hard-and-fast rules from a speaking standpoint as to the number of ideas in any given sentence.

<p><i>Play Record 3</i> <i>Band 4</i> <i>Emphasis</i></p>

Note how the commentator emphasizes the different ideas in this script. He does it by pausing, changing pitch, force, and many other techniques which will be studied later in the program. Now read this selection yourself and differentiate between the ideas in the same manner as the speaker on the recording.

READING FOR IDEAS

The things a man believes most profoundly
1 2
are rarely on the surface of his mind or on the tip
3
of his tongue. Newly acquired notions, formulas
4 1
learned by rote from books, decisions based on ex-
2 3
pediency, the fashionable ideas of the moment—
4
these are right on top of the pile, ready to be
5
sampled and displayed in bright after-dinner con-
6
versation. But the ideas that make up a man's phi-
1
losophy of life are somewhere way down below.
2
They are imbedded in the depths of his existence,
1 2
flesh of his flesh and bone of his bone.
3 4

—Eric Johnston, *America Unlimited*²

SCANNING AND MAXIMUM EYE CONTACT—
SPECIAL EXERCISE

The foregoing and the following passages are marked for ideas. They can be used for practice in scanning material and reading with maximum eye contact. Try to read all of the words in a box at one glance, and then say them without referring to the page. This exercise will help you be a better reader as well as give you better audience contact. If done

² Copyright, 1944, Doubleday & Company, Inc.

properly, you will note an improvement in your reading as a result of nothing more than the mere separation of ideas.

In 1883, a Washington, D.C. lecturer named
 Wilbur F. Crofts wrote to 500 successful men asking
 what factors they considered essential for a
 young man entering business. The factors men-
 tioned most often were: capacity and determined
 purpose; concentration of mind; complete self-
 surrender to God; sobriety; avoidance of bad
 habits; integrity; unceasing labor; punctual-
 ity; and marrying well and early.

Now, 65 years later, a similar question was
 asked of our 202 later-day successes. The vast dif-
 ference in responses indicates a tremendous shift
 in values during the intervening period. For ex-
 ample, none of the 202 mentioned sobriety, punc-
 tuality, early marriage, or religious devotion.

Today, the emphasis centers on three key points:

1. Pick a field you really like; you won't be
 happy in any other.
2. Get a broad general education and then at least

one year of specialized training.

3. Above all, ²acquire the ability to get along with
₁people. ₂

COMPARING AND CONTRASTING IDEAS

Ideas can be expressed in many ways. Perhaps the most important principle to keep in mind is that different ideas should be expressed differently and similar thoughts similarly.

For example, if you are saying that industry must depend upon men, money, machines, materials, and methods to get its job done—then make sure that you are naming five different components of industrial life. Men, money, machines, materials, and methods are distinctly different things.

MEN—when you say this word, think of the millions of people who toil for a living.

MONEY—think of the vast sums of money invested in a thirty-story building.

MACHINES—think of the large power turbines in a power station.

MATERIALS—think of the vast stockpiles of equipment needed to fight a war.

METHODS—think of the precise methods used by a watchmaker.

By applying the right attitude and reflecting on these words, you will improve your speech. You will find yourself using many of the techniques of effective speech such as pause, pitch changes, and the like, simply because you are expressing ideas rather than so many words.

Words in a series should always be expressed for what they

are or what they mean and not just as so many marks on a page. Practice saying the following words, making sure that they all sound different.

tools	hats	water
dies	shoes	air
lathes	dresses	earth
millers	suits	moon
drillers	gloves	stars
saws	stockings	worlds

Analyze the following paragraphs on the recording for similar or dissimilar ideas. Note how the commentator points up the different ideas in the quotation, as well as how he stresses similarities. Mark the script and practice making the same distinctions in your own reading of it. You will have to listen carefully, as the speaker has purposely speeded up his delivery.

Play Record 4
Band 1
Contrasting Ideas

TACT AND TALENT

(A Study in Contrasts)

Talent is something, but tact is everything. Talent is serious, sober, grave, and respectable; tact is all that, and more too. It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the lively touch; it is the interpreter of all riddles, the surmounter of all difficulties, the remover of all obstacles. It is useful in all places, and at all times; it is useful in solitude, for it shows a man his way

into the world; it is useful in society, for it shows him his way through the world.

Talent is power, tact is skill; talent is weight, tact is momentum; talent knows what to do, tact knows how and when to do it; talent makes a man respectable, tact will make him respected; talent is wealth, tact is ready money.

For all the practical purposes of life, tact carries it against talent, ten to one.

EMPHASIZING IMPORTANT IDEAS

Ideas have relative importance in any type of written or spoken material. Some speakers and teachers tend to forget this fact and treat all subject material as if it were equally important, unimportant, or mediocre. A rule in education, which also applies to all speaking, is always to let your listener know when something is important. Listen to the following paragraph.

*Play Record 4
Band 2
Important Ideas*

There are many ways of evaluating a man's success. Some people consider a man successful if he amasses an imposing amount of money and material things. Others feel that success is measured in terms of the number of friends a man can acquire and keep. Success to some is the acquiring of title or position or the performance of an unusual feat, such as walking a tight rope, writing a best seller, or selling the most merchandise. When all things have been considered and when the final analysis of successful people is made, the only real measure of success is the amount of service which a man renders to his family, community, and nation.

This paragraph builds up to a climax. All of the ideas in it are important to the paragraph, but the most important one is the last one: “. . . . *the only real measure of success is the amount of service which a man renders to his family, community, and nation.*”

Practice reading the paragraph as it is presented on the record. Build up to the last idea by increasing your number of pauses and the volume of your voice. Say the words distinctly and forcibly, and attempt to speak with an attitude of deep conviction. The lower register of the voice plus your attitude will help in this regard.

ADDITIONAL EXERCISE

Analyze the following paragraph for important ideas, for their climax, and to determine how you will express them.

In the final analysis, our bosses do not decide whether or not we will be successful. We decide such matters ourselves. Our degree of energy, resourcefulness, intelligence, and skill may not be enough to bring us any large degree of success. Our entire array of talents may be hidden by an improper attitude toward others. If we hustle and bustle too vigorously, we may get on other people's nerves. We may develop a process of turning grit to oil but have few friends because we have never taken time to cultivate them. We may be numbered among those people who are “disgustingly right” even though we are exceedingly intelligent. All the skill in the world may add up to only more and more gadgets. It is the integration of a man's energy, resourcefulness, and skills that enables him to push his fortunes instead of being pushed by them.

Note: It is possible to emphasize and deemphasize many ideas in this paragraph and still express it effectively. Ex-

periment with it until you are satisfied that you have conveyed its meaning most forcefully.

THE RIGHT WORDS FOR THE RIGHT THOUGHT

We have often heard the statement: "I know what I mean but I can't say it." People who have this kind of trouble should analyze the basic ways in which they use words. At this point, we should like to stress two important principles:

1. Meaningful and understandable speech requires emphasis upon descriptive words rather than verbs and connectives.
2. One should always talk as if he were in direct conversation with his listener—thereby achieving the maximum of communicability.

Verbs are action words and as such contain natural emphasis. Connectives such as to, and, but, and the like, are merely used to tie ideas together. Descriptive words such as adjectives, adverbs, and sometimes nouns and pronouns, require emphasis in order to bring sense and meaning to speech.

In the following recording, we note that improper emphasis on verbs and connectives hides the sense of the passage. It will also be noted that the speaker is not "getting his ideas across." He talks as if he were addressing space. The second example on the cutting of the same passage will give you an idea of the importance of emphasizing descriptive words and being communicative.

First practice reading this passage emphasizing verbs and connectives. Then try it, stressing descriptive words. Note how much easier it is to be communicative when you stress the right words.

Play Record 4
Band 3
Styles and Subject

SAY WHAT YOU MEAN

Some men never seem *to grow* old. Always *active* in thought, always *ready to adopt* new ideas, they are never *chargeable with* fogysim. *Satisfied*, yet ever *dissatisfied*, settled, yet ever *unsettled*, they always *enjoy* the best of what *is*, and *are* the best of what *is*, and *are* the first *to find* the best of what *will be*.

Some men never *seem* to grow old. *Always* active in *thought*, *always ready* to adopt new ideas, they are *never* chargeable with *fogysim*. Satisfied, yet *ever* dissatisfied, settled, yet *ever* unsettled, they *always* enjoy the *best* of what is, and are the *best* of what is, and are the *first* to find the *best* of what will be.

—Shakespeare

READING POETRY

It is common practice for a speaker to overemphasize the meter or rhyme of poetry. Here again, the reading of so many meaningless words is undesirable. Empty words which are made monotonous through the use of meter and rhyme make for poor presentation.

Read poetry for meaning just as any other piece of material. Read the following bit of poetry and apply the principles of pause, word meaning, idea marking, contrast and comparison of value, and climax. Underemphasize the meter or swing of it as well as its rhyme.

Speak gently to the dinner guest,
Nor chide him when he's late,

For sometime you yourself may be
In his unhappy state.

—Rebecca McCann,
*Complete Cheerful Cherub*³

DOES IT MAKE SENSE?

Most of us have been told many times that we should analyze a script before reading it. We may have been told to ask ourselves if it made sense. Here are some specific tools for analyzing a script:

1. It has been clearly shown that single words should be stressed only as they help convey a total thought. Reading single words makes for a choppy presentation. Smooth reading results from expressing total thoughts.
2. Develop an awareness of ideas by numbering your scripts.
3. Compare and contrast ideas by giving similar emphasis to similar ideas and dissimilar emphasis to dissimilar ideas.
4. When you know which ideas are important—stress them. Build up to your climaxes and punch lines, and you will give added meaning to basic material.

ADDITIONAL PRACTICE

For additional practice in reading for meaning, turn to the Supplementary Exercises, Chapter XI.

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IV

THE USE OF THE PAUSE

WHY PAUSE?

In public speaking, one of the most important and effective means of getting and holding attention is the element of pause. When used properly, it is arresting and interest-commanding.

There are several types of pauses. Sometimes a pause is a hesitation made while the speaker gathers his thoughts. Again, it might be a natural hesitation to enable him to get his breath, to denote the end of a sentence, to show a change of ideas, or to indicate the end of a paragraph. As a tool of the accomplished speaker, the pause is often used to give emphasis to what is to follow or what has just been said.

For example, the speaker might pause as much as to say, "here is something important coming up and I want you to get it," or he might pause to let what he has just said "sink in."

TYPES OF PAUSES

While there are many kinds of pauses, for our purposes they can be reduced to two types. They are: (1) the natural pause; and (2) the pause for emphasis.

THE NATURAL PAUSE

There are many natural pauses. Experiments in perpetual motion have mainly proved that everything in the world must pause. Automotive motors pause as they fire; and even the human heart pauses and rests between beats. The voice should pause, too. Now and then, however, we hear speakers who never seem to pause. Their voices clatter on and on in a most irritating manner. This is usually characteristic of a nervous type of individual when engaged in conversation. In public speaking, it is a "dead give-away" of the novice.

In elementary grammar, we learned about a type of pausing which was mechanical in nature. Commas and periods were supposed to indicate a pause. This was purely a grammatical rule and while it holds true in most cases, it may need to be disregarded in the interest of improved expression. In other words, for speaking purposes, a comma or a period does not necessarily indicate a pause. In conversation or public speaking, it is well to remember to use the natural pause—or to pause naturally only when ideas change. This does not mean that we must pause between every idea. It does mean, however, that when we do pause, we should do it between and not in the middle of ideas. Exceptions occur, of course, especially when you are seeking to achieve certain dramatic effects.

Thus, the natural pause can serve a twofold purpose. It can denote a change of ideas; but more important, it allows the speaker a natural opportunity for breathing. If a person coaches himself to take a breath imperceptibly as his ideas change, he will soon develop a natural and easy type of delivery whether he be engaged in conversation or public speaking.

EXPRESSING NATURAL PAUSES

Let's hear an example of the natural pause. Keep in mind that it is a pause, between ideas, to enable the speaker to breathe easily.

*Play Record 5
Band 1
Natural Pause*

If we take a survey of ages and of countries,/we shall find the woman,—/almost/without exception/—at all times and in all places,/adored and oppressed./Man,/who has never neglected an opportunity of exerting his power/in paying homage to their beauty,/has always availed himself of their weakness./He has at once been their tyrant/and slave.

—Thomas Paine

Now try the excerpt yourself, pausing in the same manner as did the speaker on the record. Note that the paragraph is separated by diagonal lines which indicate a slight pause. It is a good illustration of using several natural pauses. Practice until you can say the paragraph naturally. Replay the recording as many times as you wish in order to gain greater facility with this technique.

GOOD BREATHING

Many books have been written on the use of the diaphragm in controlling breath when speaking. This is a very important technique for the professional actor, radio announcer, singer, and many others; but it is not the purpose of this training to

help the professional improve. Suffice to say that breathing from the diaphragm—deep breathing—will help us a great deal. This is particularly true if we have to say a long series of words or phrases rapidly and with little pause. For practice, try Lincoln's Gettysburg Address, taking a deep breath before starting and going as far as you can without taking a breath. If this is practiced each day, you will find that you can go further progressively; and in your speaking, it will definitely give you greater control over your voice.

Fourscore and seven years ago our fathers brought forth on this continent a new nation conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us the living rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

THE PAUSE FOR EMPHASIS

Actually, there can be several types of pauses for emphasis, but the two most common are: (1) the pause before uttering an important phrase; and (2) the pause after uttering it. Both are used for effect and belong in any successful speaker's bag of tricks.

THE PAUSE BEFORE A POINT TO BE STRESSED

The use of the pause *to emphasize what is to follow* is a deliberate stop. A particularly important point is coming up in your talk and you want your audience to be sure to get it. To accomplish this, you must begin to slow down a sentence or two before the important point. When you arrive at the point to be emphasized—stop. Establish contact with your audience by purposefully looking at several individuals. Wait until you have their undivided attention. Then slowly and deliberately drive home your point or “punch line.”

A word of caution! Bear in mind that this pause is not a stoppage of thought, a perfunctory thing, but rather a continuation of your thought without any sound. You are to preserve the mood existing before the pause.

Let's hear an example of this type of pause.

Play Record 5
Band 2
Pause for Emphasis

High up in the North in a land of frozen wastes, there stands a rock. It is a hundred miles high and a hundred miles wide. Once every thousand years

[START SLOWING DOWN] a little bird comes to this rock to sharpen its beak. When the rock has thus been worn away [*LONG PAUSE*] then a single day of eternity will have gone by. Such is the story of Van Loon.

—Hendrik Willem Van Loon

Did you note that after uttering the important phrase, there was a complete change of mood and attitude? Later on, when we study the chapter on tempo, you will have a better appreciation of this point. Now practice this excerpt yourself until you can effectively use the pause as illustrated on the recording.

THE PAUSE AFTER A POINT TO BE STRESSED

The approach to the pause *to emphasize what you have just said* is quite similar to the one used before uttering an important phrase or point.

In the same manner as in the previous exercise, you begin to slow down a sentence or two before you come to the important phrase to be stressed. When you arrive at the important point, you say it very slowly and impressively—then stop, look at your audience, and let your words sink in. When you have held your pause for a moment or two, then you quickly break the mood and go on with the rest of your story.

Play Record 5
Band 3
The Long Pause

There must be a real reason behind the increase in crime in the United States. Many believe it is due to our penal system itself. Once a man has a prison record, he has more than three strikes against him. Will you ever forget the tag line of the motion pic-

ture, [START SLOWING DOWN] "I Am a Fugitive from a Chain Gang." When asked by the girl he loved how he would live, he said: "I will steal." [LONG PAUSE] Such is the result of penal servitude in these United States.

Practice this excerpt several times and let the voice on the recording be a guide to your interpretation.

A VARIATION OF THE PAUSE AFTER A POINT TO BE STRESSED

No doubt you have heard a speaker utter an important phrase, pause for effect, and then repeat the phrase. Up to the place where the pause is used, the technique is exactly the same as the one in the previous exercise.

You begin your slow-down a sentence or two before you come to the phrase to be stressed. The important phrase is spoken slowly and impressively. Again, you stop, look at your audience, and let your words sink in. You hold the mood and then repeat the important phrase.

Play Record 5
Band 4
Pause and Repetition

In the eighteenth century, there was a poet who left great treasures to English literature. His name was Shelley. His poems seemed to sing with exuberance. [START SLOWING DOWN] Yet, these same singing verses contained many a solid truth. An example is: "Beauty is truth; truth beauty. That is all ye know on earth, and all ye need to know." [LONG PAUSE] "Beauty is truth; truth beauty. That is all ye know on earth, and all ye need to know." And of course there were other poets of the era, too. Byron and Keats didn't do badly, either.

Again, did you note how—after uttering and then repeating the important phrase—there was a change of mood and attitude? Practice this excerpt several times.

An additional point to remember in repeating an important phrase after a pause is that the phrase need not be a well-known quotation or a famous line. It is often one of your own—a key point in a speech which you have written yourself.

THE PAUSE AND THE AUDIENCE

We have said that one of the great advantages of the pause for emphasis is that it gives the speaker an opportunity to establish a great deal of audience contact. Additionally important is another point in the technique of the pause. In talking to a small group, your pauses will be of shorter duration because audience contact is achieved more quickly in smaller groups than in larger groups. A good general rule to follow is that the larger the audience, the longer you can pause.

In connection with any type of pausing, never give the impression that you are in a hurry. If you do, your audience will be in a hurry, too—in a hurry for you to finish speaking.

THE “FAKE” PAUSE

We have discussed (1) the natural pause and (2) the pause for emphasis. They are the “legitimate” types and should be used in every kind of a presentation. There is, however, a type of pause which is really not a pause at all. It is called the “fake” pause.

Should you see a nodding of heads during a talk you are making, one of best means of arousing your audience is to stop

abruptly in the middle of an idea. If executed properly, your silence will have an electrifying effect. The reason this is termed a false pause is because in reality such a stop is not a legitimate pause at all.

Let us remember that an audience wants a speaker to succeed. If he suddenly stops without any good reason in the middle of an idea, his audience is shaken and wonders if he has forgotten his talk or lost his train of thought. It snaps them to attention and is often a sure way of reviving lagging interest.

Try this technique on your friends. It works just as well with a group of two or three friends as in an auditorium full of people. Start to say something, get a few words out smoothly, and then stop. The results are most revealing.

When you again have their attention, go right on with what you were saying as if nothing had happened.

THE PAUSE USED IN IMPROMPTU TALKS

At one time or another, all of us are called upon to deliver impromptu talks and addresses. Before we know it, we are on our feet and ready to speak. But what are we going to say? This is the time to pause, think out what we are to say, and then say it in a definite and clearcut manner.

A common fault is to search for words and punctuate our search with "oh's," "uh's," "ah's," and the like. These can be termed "verbalized pauses," and they should never be used.

In impromptu speaking, use the pause to search for your next words and make sure that the pause is a silent one. Even if you have to pause for what seem to you to be extended periods, it is still much better to remain completely silent than to fumble audibly.

MARKING THE SCRIPT FOR PAUSE

Since we say that it is a good idea to pause between ideas, even if we do not pause between every idea, let's have this diagonal line (/) indicate a separation between ideas and a place for a natural pause. We shall use (//) to indicate the pause for emphasis.

As the recording is played, follow the excerpt and note the markings.

*Play Record 5
Band 5
Combined Pauses*

Great moments in history/are many./If you had the opportunity to choose,/at which ones would you like to have been present? Might one have been when a tired president once said://“Fourscore and seven years ago . . .”/Yes, that would have been an occasion./Or perhaps you might like to have been present on a night in 1776/when a light flashed forth//from old North Church./Those were times to stir men's souls./Perhaps to see courage thrills you most./Then/how about this one:/"Damn the torpedoes, full speed ahead."//“Damn the torpedoes, full speed ahead.”/Yes, ladies and gentlemen,//history still lives.

If you followed the markings closely, you undoubtedly noticed a great number of natural pauses. In addition, there were the four different pauses for emphasis. Replay the excerpt until you can present it correctly, making full use of the pauses. You will find that they bring added variety to your speech and make it more interesting.

USING THE PAUSE

Analyze the following paragraph and then read it aloud, applying the techniques you have learned.

A recent article/in the *Saturday Evening Post*/has this to say about America:/"The American system hasn't produced perfection./But it has brought the people further along/in their/[START SLOWING DOWN] pursuit of happiness/than any other system. More important than material benefits,// the people still hold the power to change anything./[SPEED UP] They can revoke the law,/fire any official,/tax the rich,/succor the poor. Under a police state,/once imposed,/the people lose all ability to determine their future./[START SLOWING DOWN] Equality before the law/and change through the law/are the two sides of the American coin.//[SPEED UP] Americans can make no greater contribution to mankind/than to [START SLOWING DOWN] demonstrate that these qualities will survive/as/the last best hope on earth,//the last best hope on earth."/[SPEED UP] This is what I call sound thinking.

—Bernard Baruch

SUMMARY

We have learned that there are two basic types of pauses. They are (1) the natural pause and (2) the pause for emphasis.

The natural pause is used to enable us to take a breath and, in many cases, to separate ideas. The pause for emphasis is further broken down into (a) the pause before emphasizing an important point; (b) the pause after emphasizing an im-

portant point; and (c) a variation of the latter pause which enables us to repeat an important point.

It is not expected that you will master this technique in a few attempts. Continued practice, however, will soon make it a natural part of your speech. For additional practice see the Supplementary Exercises in Chapter XI.

V

UPS AND DOWNS OF THE VOICE—PITCH

SINGING AND SPEAKING

The person who studies singing, among other things, works to develop range, true pitch, voice quality, and proper enunciation. All of these items are important in the speaking voice. The most distinct difference between speaking and singing is that, in singing, tone is sustained and in speaking it is broken. It is important to realize that the attention-getting value of the speaking voice is dependent, in large measure, upon pitch changes. The pleasant voice is full of variety, and the greatest single way to develop variety is to utilize fully the elements of pitch.

The singing voice rises and falls continually. In the first six measures of "America" the voice rises and falls thirteen times. It is possible to note more changes than that in speaking the lines: "My country, 'tis of thee, sweet land of liberty,



of thee I sing." And we should have more changes because it is not good to hold the speaking voice to any rigid pattern;

and fluctuations can occur on words, between words, on syllables, or between syllables, on phrases, or between phrases.

YOUR NATURAL SPEAKING RANGE

All voices have a natural and easy range. Try the following exercise to help develop an awareness of your voice range. Start on a rather low pitch and pronounce each number on a higher pitch level, then return to the original tone. Be sure to speak rather than sing these numbers. Listen to the recording and then proceed with the exercise.

Play Record 6
Band 1
Pitch Change

5
4 4
3 3
2 2
1 1

YOUR RANGE OF PITCH

You will want to know the range of your voice to determine the variations in pitch which you can use. The quickest and simplest way to do this is to select a medium note in your voice, say number one on the note, and say the next lower note on number two. Continue saying notes and numbers in the descending order until you can no longer say numbers on a level that can be easily used in conversation.

Start here 1—Medium Note

2

3

4

To lowest practical note.

Do the same thing, starting with the medium note, and ascending the scale.

To highest practical note.

4

3

2

Start here 1—Medium Note

By counting the number of notes above and below the medium note, and counting the medium note only once, you can determine your normal speaking range. In musical terms, every eight notes is an octave. This experiment will give you a good idea of the operating limits of your speaking voice. All pitch changes must be made within this range.

PITCH DISCRIMINATION

The simple experiments you have just performed may indicate one thing—that most people seldom make a conscious effort to use pitch variations. Perhaps a little overemphasis in this matter might be in order.

*Play Record 6
Band 2
Alternate Pitch*

The speaker changes pitch on every word in this selection. Listen to the speaker and practice saying the words as he does. Then continue to practice, without the record, until you are sure you have acquired a habit of making such pitch distinctions.

To incorporate the new sciences, to give a new breadth and a new depth to the ideal of the educated man, the generation of Harvard's famed Dr. Charles Eliot fostered the free-elective system. The mature student who happened to choose well from among a variety of riches could absorb more education under this system than from the narrow curriculum of the preceding generation. But the Eliot dispensation led to new lop-sidedness, to specialitis in one field or to superficiality in many.

—"The Educated Man," Editorial
in *Life*, June 7, 1948

This was a simple exercise in pitch discrimination with words. Now, let's try it with groups of words. In the following excerpt, read the normally placed line in a medium pitch, and the higher-placed line in a higher pitch.

{ Carrying a complete broadcasting station in the palm of his hand,
(N) a radio
talking
{ (N) engineer left the Bureau of Standards in Washington the other day, . . .
as he walked out of the building. from a loudspeaker
{ (N) His voice came to us
in the room he had left, His trans-
{ (N) as clearly as if he were still there
mitter,
{ (N) . . . containing microphone, tubes, circuits, batteries, and aerial,
was enclosed in a plastic box pack of cigarettes.
{ (N) about the size of a

—*Popular Science Monthly*

Now let's try some more pitch changes on words. Say the following words on a higher, lower, or medium pitch, as indicated by their relative position on the page. There are three basic levels indicated by the sets of three lines. Try these two exercises.

{	_____ is _____ is
	Experience ___ not _____ happens to ___ man. It ___
	_____ what _____ a _____
{	_____ what _____ to him.
	what ___ man _____ with _____ happens _____
	_____ a _____ does _____
{	_____ conscious _____ outdis-
	The _____ plodder is _____
	_____ nearly always _____
{	tanced by _____ stops _____
	_____ who _____ occasionally to
	_____ the fellow _____
{	_____ plan.
	_____ and _____
	analyze _____

These first exercises in pitch discrimination may cause your voice to sound unnatural to you. The distance between your pitch changes may be too great, or you may experience difficulty in going smoothly from one level to another. You will soon become accustomed to using various levels of your voice, and smoothness will come with practice. Listen to the professional speaker as he smoothly changes from one pitch level to another. Watch the following script for pitch changes. We have roughly divided them into medium, high, and low pitch levels. These changes may seem subtle and artistic, but actually they can be effective even though done mechanically.

Play Record 6
Band 3
Three Pitch Levels

(high) (medium) (high)
 To a writer,/almost everything in life/seems a
 (medium) (low)
 special problem/and virtually insoluble./Take a low-
 wage earning writer who is trying to estimate his
 (medium)
 tax;/his problem is as special as a wedding cake/
 (high) (medium)
 and twice as intricate./If he estimates that he will
 (high)
 earn practically nothing/(a tendency that is strong in
 (medium)
 most writers/and that is based on vivid recollections
 (high)
 of the past)/then he runs the risk of breaking his
 (medium) (low)
 spirit/and throwing himself out of joint./On the
 (medium)
 other hand,/if he tries to tone himself by estimating
 (high) (medium)
 a/huge income,/he immediately confronts the dis-
 gusting fact that he hasn't money enough to pay the
 (low) (medium)
 first instalment./The whole process,/actually,/calls
 (high)
 for so fine an adjustment of fact and fancy,/of hope
 (medium) (low)
 and memory,/that only a truly creative person/is
 (medium)
 capable of tackling it at all.

—*The New Yorker*¹

¹ Reprinted by permission. Copr. 1948, The New Yorker Magazine, Inc.

The speaker made many pitch changes. At the beginning of sentences or phrases, or where there is emphasis or de-emphasis of a word or thought, pitch changes occur. Read the paragraph as marked and note the effective use of pitch changes. In order to understand more completely their nature, we must be able to analyze and mark a script for pitch variations.

MARKINGS FOR PITCH VARIATIONS

THE UPWARD INFLECTION

When you end a word on a rising inflection, it seems to hang suspended in the air. This is a valuable technique for calling attention to thought or ideas from one word, phrase, or sentence to another. It may also indicate surprise, doubt or uncertainty, or a question asked without a question word such as why, when, what, and so on.

Here is the marking:

airplane

*Play Record 6
Band 4
Upward Inflection*

Practice the upward inflection on each of the following words as illustrated for you on the record.

Well—Let's see about this.

How—I don't believe you.

Oh—Quite a surprise!

Say—This is a good idea.

No—I don't quite like the idea.

*Play Record 6
Band 5
Suspended Effect*

In this excerpt, the speaker uses upward inflection on nearly every word. Note the suspended effect of the passage. A great deal of upward inflection denotes indecision on the part of the speaker.

. . . . Nehru tells me he stands on his head for a few minutes every morning. It clears the brain and perhaps affords a better angle on the human tragedy than the standing or lying down view. It might be good for a first look at Burma, where many things are being upset.

Now practice the upward inflection by imitating the speaker on the record. You will note that this technique, as well as all other techniques we practice, becomes monotonous if used too much. We obtain effective variety through the proper use of all of our many speaking techniques.

THE DOWNWARD INFLECTION

The downward inflection indicates a completed thought as well as decisiveness. It may also be used to indicate a positive stand, a sense of finality, and the like.

Here is the marking:

bobsled

Play Record 6
Band 6
Downward Inflection

Practice the downward inflection on each of the following words as illustrated for you on the record. The downward inflection will be developed more easily if you release the natural amount of energy behind the word and let it fall gradually. Try running out of breath on words and you will naturally drop your pitch level.

Well—Isn't that too bad.

How—Go ahead. Explain it.

Oh—This really hurts.

Say—Quit that now.

No—I won't do it.

Play Record 7
Band 1
Decisive Effects

The speaker uses downward inflection on nearly every word in this passage. The total effect is very decisive.

Salmon fishing is the greatest of freshwater sports. When a solid, thirty pounds of aquatic game, capable of hurtling himself over a fifteen-foot waterfall, casually plucks a gay one-inch trifle some distance

from your light rod, the jolt of astonishment to both you and the fish concentrates in one moment of unstable equilibrium its overwhelming sensation.

—John McDonald, *Fortune*, June 1948

Practice this passage and imitate the downward inflections of the speaker on the record. Release your energy, run out of breath, or drop the voice to the back of the throat as aids in mastering the falling inflection.

THE LEVEL INFLECTION

Most speakers use too much of the level inflection. If used with other attention-getting techniques, it can be quite effective. It is often found that a piece of written material contains an important passage which requires serious emphasis. The level inflection can be used to express importance, matter-of-factness, deep emotion, and the idea of being overwhelmed by circumstances.

Here is the marking:

—
motorboat

*Play Record 7
Band 2
Level Inflection*

Practice the level inflection on each of the following words as illustrated on the recording.

—
Well—What do you have to say for yourself?

—
How—The Indian says it this way. (No feeling)

—
Oh—I'll be with you in a minute.

—
Say—Go ahead say it.

—
No—I'm not interested.

The following band is illustrative of the level inflection. We needn't hear too much of this, however, for it's all too common in American speech.

*Play Record 7
Band 3
Monotony with Level Inflection*

To be thrown upon one's own resources is to be cast into the very lap of fortune; for our faculties then undergo a development and display an energy of which they were previously unsusceptible.

—Franklin

Try reading this excerpt in the same level pitches as those on the record. While it may not sound interesting, it will be a good exercise in voice control.

THE CIRCUMFLEX INFLECTION


(Combinations of upward, downward, and level)


Complicated feelings and ideas can be expressed in a single word through combining the three previously mentioned inflections. In a sense, the circumflex inflection is self-explanatory. One tends to use the inflection when saying the word, "circumflex." In fact it is used on nearly all three-syllable words. Facility with this inflection will require more practice than those previously studied. Let's listen to a professional speaker use the up-down-up combination on our regular set of words.

Here is the marking: 

canoe


*Play Record 7
Band 4
Circumflex Inflection*


Well—I guess so.


How—I don't think I understand this.


Oh—So that's the way it is.


Say—There's something new here.


No—I simply can't.

Practice these five words, using the up-down-up inflection as just illustrated. Many combinations of up, down, and level inflections can be used. Vary them according to the idea or meaning you wish to convey. As we pointed out, nearly all three-syllable words require circumflex inflection. In most cases it is difficult to pronounce them without a combination of inflections.


Some words which usually require circumflex inflection are:


understanding


beautiful


consequently


cooperation


generally


democratic


materially


patriotism

Practice this type of inflection on all three- and four-syllable

words. It will bring more interest and meaning to your speech.

USING PITCH CHANGES

A good speaker uses many pitch changes to give added meaning as well as variety to everything he says. Only the practiced ear can easily detect these subtle voice changes that are so pleasing and attention getting. Here is a recording of an excerpt which you can readily follow.

*Play Record 7
Band 5
Using Pitch Changes*

PULL YOURSELF TOGETHER

The drift of admiration toward compact, well-organized personality, regardless of its ethical quality, is illustrated in every one of us. Let the saints say what they will, they have a sly liking for strong sinners. All exhibitions of power are fascinating, and in personal life integration is power. The chief rival of goodness is not badness in itself, but the attractive spectacle of lives powerfully organized on low levels. We may scorn "a hateful, hard, successful face," but that kind of face, if only it be forceful, as in Mussolini's case, exercises a powerful fascination. This drift of admiration is man's instinctive tribute to the fact that whether on one level or another, integration is strength.

—Harry Emerson Fosdick,
*On Being a Real Person*²

Listen several times to this recording and then practice

² Harper & Brothers, 1943.

reading it, making the pitch changes as indicated. Work for smoothness of presentation.

COMBINING PITCH CHANGES WITH OTHER TECHNIQUES

In the introduction, we stated that you can improve your speaking voice by using many different techniques. Thus far, we have used markings for ideas, pauses, and pitch changes. Mark the following passage for these techniques as you feel that they should be applied. Don't forget to pause briefly between each box and to change pitch where indicated. You will also be able to pause for emphasis in several places.

Ideas   

Pitch      etc.

Pause for Emphasis //

After the Italian elections, when communist leaders were trying to explain away the shock of defeat, one of them said, "We should never have permitted ourselves the luxury of an electoral campaign. We are a revolutionary party, and we should have stuck to revolutionary methods." It was a wry comment on the way in which the communists had stopped trying the back door and had trooped around to the front steps. But it did not tell the half of it.

The dramatic story behind the communist defeat, as it can now be pieced together from facts available here, presents an object lesson in communist strategy and tactics within a free society. It all started with the departure of the Allies. Even before the last American soldier had gone home, the communists embarked on a program of direct action with the ultimate goal of bringing Italy into the iron orbit of Russia. With the Marshall Plan still an uncertain hope, the Italian Government nearly bankrupt, and

another grim winter closing in, the climate seemed just right for revolution.

—*Saturday Evening Post*

SUMMARY

In this chapter, we have concentrated upon the mechanical nature of pitch changes in the speaking voice. The next phase of our development will have to do with using pitch changes for increased meaning. In the meantime, practice the exercises in this chapter many times so that ease and facility in this mechanical skill are attained. In addition, there are several practices for pitch in Supplementary Exercises, Chapter XI.

VI

INCREASING WORD POWER THROUGH PITCH VARIATIONS

KEY AND INTONATION

Our work in the previous chapter was centered around the mechanical nature of pitch changes. We worked a great deal with intonations and inflections—pitch changes on words. In this chapter, we shall concern ourselves with some larger aspects of pitch changes as they affect a total script. The points which will be stressed are vitally important. In total, they provide a means of analyzing any piece of written material and methods for making it most effective and expressive.

Most of us speak in certain natural keys or general levels of pitch around which are built our pitch changes and numerous variations, such as pauses, volume changes, and the like. Key is the general pitch level around which we speak. It is a musical principle. When applied to music, it has to do with the pitch around which melodies are built, such as the key of A-flat.

Basic key can often change throughout a presentation, but usually we hold it the same when uttering phrases, clauses, or sentences. The best way to gain an understanding of this technique is to practice it.

On the following recording, the speaker is making statements on high, medium, and low keys. Listen to the recording and then practice these sentences, using the same keys as the speaker. In this exercise, you will learn how to speak on a general pitch level and make various pitch changes above and below it.

Play Record 8
Band 1
Examples of Pitch

1. High Pitch or Key

In America, the standard of living is far ahead of the art of living.

2. Medium Pitch or Key

Human affairs demand more attention than most people are willing to give them.

3. Low Pitch or Key

We can divide only what we produce, which is no more than people have a will to produce.

INFLECTION AND KEY—THEIR EFFECT ON MEANING

Here is a statement that is packed with meaning. Read it in a medium key with no inflection and note how lifeless it sounds.

Man's capacity for justice makes democracy possible; but man's inclination to injustice makes democracy necessary.

—Dr. Reinhold Niebuhr

Now let's use a single change of pitch and notice how it

INCREASING WORD POWER THROUGH PITCH VARIATIONS

improves the sentence. Beginning with the word “but” just following the semicolon, change to a higher key:

Second key	}	Man's capacity for justice makes democracy possible; _____	but man's
First key			
Second key	}	inclination to injustice makes democracy necessary.	_____
First key			

Keeping this basic change of key, give some upward and downward inflection to these important words:

{	Man's capacity for justice makes democracy possible; _____	but man's
	inclination to injustice makes democracy necessary.	_____

A few finishing touches of circumflex inflection will give additional meaning.

{	Man's capacity for justice makes democracy possible; _____	but man's
	inclination to injustice makes democracy necessary.	_____

Here is the professional rendition of this exercise. Practice your own presentation until it is as meaningful as the professional recording.

Play Record 8
Band 2
Inflection and Pitch

PITCH CHANGES ON WORDS IN A SERIES

Generally speaking, pitch changes are made when ideas or various shades of meaning are to be expressed. A good fundamental rule is to change pitch on every word in a series. If you are talking about liberty, equality, and fraternity,

pitch changes on each word will point up differences of meaning.

	3	Fraternity
Pitch Levels	2	Equality
	1	Liberty

Practice saying these words on three different pitch levels, going from low, to medium, to high pitch. Try these variations:

3	Liberty	
2		Equality
1		Fraternity

3		Equality
2	Liberty	
1		Fraternity

3		Fraternity
2	Liberty	
1		Equality

There is no hard-and-fast rule about using specific combinations of pitch changes. They may be made in line with your abilities to express certain sequences or as the sense demands. Here are a few exercises in changing pitch on words in a series. Listen to the recording and then practice reading the statements as you heard them. They are also marked for your convenience. All five statements begin on a medium or natural pitch level, with subsequent variations to a higher or lower key.

Play Record 8
Band 3
Meaning through Pitch

FAMOUS QUOTATIONS

1. { _____ waste, _____
We cannot be complacent in the face of poverty, _____
_____ and hunger.
2. { _____
Life, _____ and the pursuit of happiness.
_____ liberty, _____
3. { _____ ill-housed, _____
I see half of the nation _____ ill-clothed, _____
_____ and ill-fed.
4. { _____ and charity, _____
Of these three, _____ hope, _____ the greatest is charity.
_____ faith, _____
5. { _____ the machines, _____
We have the resources, _____ the money, _____ and
_____ the men, _____
{ _____ but how about the will to produce?
the tools, _____

PITCH CHANGE ON PARENTHETICAL EXPRESSIONS

When related ideas, not entirely necessary to sentence meaning, are inserted into a sentence, it is well to express them in a different key than the main sentence. This kind of insertion is known as a parenthetical clause or phrase, and must always differ from the pitch level of the remainder of the sentence. Such changes to a higher pitch are often made for emphasis.

Practice speaking these sentences as marked.

1. { _____ who had caused so much trouble, _____
The man, _____ was really mild-

- { _____
mannered in his face-to-face dealings.

2. { _____
You may feel, _____
_____ even though your intelligence dictates otherwise,
{ _____
that you must call attention to yourself.

3. { _____ which is located downtown, _____ even
This store, _____ is fully equipped, _____
{ _____
though you may not realize it, _____
_____ to meet your needs.

4. { _____ even though not publicized,
This company made a profit, _____
{ _____
of \$1,000,000.

Always use a different pitch level or key for parenthetical expressions.

CHANGE PITCH AFTER PAUSES

Properly placed pauses are quite effective. A pitch change after a pause will, in most cases, give added effectiveness to the pause. Read the following story aloud to get the feel of making this kind of pitch change.

TO EVEN THE SCORE

- { _____ (PAUSE) a minister _____
For several years, _____ and a professor had

INCREASING WORD POWER THROUGH PITCH VARIATIONS

{ regularly played golf _____ They were evenly
_____ (PAUSE) together. _____

{ _____ and there was keen rivalry. Then last spring, _____
matched, _____ (PAUSE)

{ _____ so much that the minister
the professor's game suddenly improved _____

{ _____ The preacher's efforts to improve his own
was regularly beaten. _____

{ game were unsuccessful, but _____ he came up with an idea.
_____ finally, _____

{ _____ picked out three
_____ he went to the bookstore, _____
Chuckling to himself, _____

{ "How to Play Golf" texts, _____
_____ (PAUSE) and had them sent to the

{ professor _____ It wasn't long _____
_____ for a birthday present. _____ before they were

{ _____ (PAUSE) again.
evenly matched _____

—Havilah Babcock, *Reader's Digest*

Now, the professional recording of this story.

Play Record 8
Band 4
Pitch and Pause

You may not want to make as many pauses and pitch changes in your speech as are indicated in this story. In this

instance, the main points of the story are emphasized by pitch changes and pauses.

CHANGE PITCH AT THE BEGINNING OF A PARAGRAPH

It is a well-established principle that when music is being played over the radio, no selection shall begin on the same key as the one just completed. This principle holds true for paragraphs in speech. A paragraph is usually a collection of similar ideas. We start new paragraphs to express a new phase of the theme being developed. The change-over should be emphasized with a change of pitch level.

In the following story, we shall assume that each change of conversation is a new paragraph and as such requires a change of pitch level. In addition, we shall change key on certain phrases. Again we shall adhere to three general levels—medium, high, and low, as numbered.

2—High Pitch

1—Medium Pitch

3—Low Pitch

(1) To illustrate the importance of making prescriptions clear to patients, Dr. William Osler used to tell his students this story:

(2) “A doctor once told a foreign patient, (1) ‘The thing for you to do is to drink hot water (2) an hour before breakfast each morning.’

(1) “After a week, the man returned to the doctor’s office.

(3) “‘How are you feeling?’ asked the physician.

(2) “‘I feel worse if anything.’

(3) “‘Did you follow my directions and drink hot water an hour before breakfast every morning?’ asked the doctor.

(2) “‘I tried my best,’ replied the patient, (1)
‘but I couldn’t keep it up for more than fifteen min-
utes at a time.’”

—Mrs. H. L. Harrell, *Reader’s Digest*

Note how the speaker changes pitch at the beginning of each paragraph in the following story. After listening to the recording, tell this story yourself, following the same pattern of pitch changes as illustrated on the record.

This is one way of improving your story-telling abilities. Remember that when conversation is part of a story, each character’s voice should have its own pitch level.

<p><i>Play Record 9</i> <i>Band 1</i> <i>Pitch and Paragraphs</i></p>

THREE DOWN AND ONE TO GO

The social worker in the Army hospital was trying to find out what made the new recruit sink into such doldrums of homesickness that he was actually ill.

“Don’t you like the Army?” she began gently.

“No, ma’am,” he sighed, almost in tears. “Never did and never will.”

“Then why did you enlist?” she asked. “You must have liked it to sign up.”

“I never intended to enlist,” he said, “but three of my pals were going, and they talked me into going along with them.”

“Well, then,” she said very brightly, “you shouldn’t feel so lonely and homesick. You’ve got three buddies in your outfit with you.”

“No, ma’am,” he muttered. “I was the only one that got in.”

—Ruth M. Dougherty, *Saturday Evening Post*

THE CIRCUMFLEX INFLECTION

The circumflex inflection is one of the most difficult to master and yet one of the most descriptive elements in speech. Let's try it.

Read the following statement aloud, using only upward, downward, and level inflection.

The whole secret of life is to be interested in one thing profoundly and in a thousand things well.

—Hugh Walpole

Now try some circumflex on the words indicated.

The whole secret of life is to be interested in one thing profoundly and in a thousand things well.

Now another to read without circumflex:

A jealous person is one who debases himself in the vain and ignoble effort to discredit others.

Now the circumflex inflection as marked:

A jealous person is one who debase^s himself in the vain and ignoble effort to discredit others.

There are many ways of using circumflex intonation. Repeat the words after the speaker on the recording.

*Play Record 9
Band 2
Circumflex Variations*

PRONUNCIATION

incomprehensible	IN COM·PRE·HEN'·SI·BLE
maneuver	MA·NEU·VER
despicable	DES·PI·CA·BLE
philanthropic	PHIL AN THROP'·IC
terrible	TER RI·BLE
dynamic	DY NAM·IC
bindery	BIND·ER·Y
amusement	A·MUSE MENT

THE VITAL SLIDE

In addition to the various combinations of inflections mentioned thus far, it is important to be able to use a sliding pitch on a word. The slide can be either up or down. We virtually slide from one pitch level to another. Starting on a low pitch, slide upward several notes on these words. On the recording, we have illustrations of the words listed below. Practice them with the speaker.

Play Record 9
Band 3
The Vital Slide

well sooooo nooooo black white

Now start on a high pitch and slide down several notes on these words.

can't

won't

noooo

quit

soooo

You will note the added meaning and attention-getting value of this kind of inflection. It is often used to call attention to an important part of a statement, such as:

1. You may feel that this is not important, soooo let's look at the record.
2. The crowd cried, "noooo, noooo."
3. We must have faith, patience, and loyalty.

Practice these three sentences until you are satisfied that you can use the vital slide easily and naturally

HOW MANY PITCH CHANGES?

The effective speaker, who must have a flexible voice, actually changes pitch on nearly every word. The ordinary speaker is likely to use too many similar inflections in his presentation. While it may seem that your first attempts are a little overdone and you may experience difficulty controlling your voice, it is well to keep in mind that correct habits will come with guided practice. Listen to this recording, noticing the ease and smoothness of the speaker's pitch changes. Work to attain the same kind of smoothness with this paragraph.

Play Record 9
Band 4
Practicing Pitch

To some extent all of us are guilty of pretenses. Listen to yourself the next time someone asks what you do for a living. Is that the way your boss, your associates, your secretary, would describe your job?

We pose as big shots, intellectuals, smart operators, men of experience, martyrs of patience—because we long to be admired. We choose a role by which we ourselves are impressed and which we think, therefore, will impress others.

—Bernard Gekoski, "Let's Not Pretend," *Your Life*

While pitch changes were slightly overdone in the reading of this excerpt, the smoothness of the speaker made the reading very acceptable.

Mark the following paragraph for the pitch changes that you feel should be used. Use as many as you think are justified, trying to use each kind several times. Remember the markings for inflections:

LEVEL



UPWARD



DOWNWARD



CIRCUMFLEX



SLIDE



Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.

—Calvin Coolidge

Practice reading this passage, as you have marked it, until it flows smoothly, effectively, and naturally when you read it.

SUMMARY

We have spent considerable time on pitch changes because they are so vital to good speech. It is important to learn to scan any piece of material you are going to read in order to decide upon the pitch changes needed to give the fullest meaning. This series of mechanical techniques can be learned through imitation, concentration, and the use of your natural abilities. For further practice, use the Supplementary Exercises in Chapter XI.

